A History of Printing

Catalogue of an exhibition opened at
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FOREWORD

In the fifteenth century, the printed book as we know it came into being. This was made possible by the invention of the process of accurately casting movable types in quantity, of assembling them into pages, and of impressing them on sheets of paper on a press. The actual production of a book (which changed little until the beginnings of the industrial revolution) was first carried out in a practical way in Germany in the 1450's. German workmen then carried the art into other countries: to Italy in 1465, to France in 1470, to Spain in 1472, and to The Netherlands in 1473.

The first products of these presses closely resemble manuscripts in appearance. Types were based on local scripts, initials and some illustrations were added by hand; title-pages were rarely employed. By the end of the century about 40,000 editions had been issued from more than 1100 separate presses.

The spirit of the Renaissance can be seen in the books of the sixteenth century. Humanist scholars and designers (Aldus Manutius, Simon de Colines) took up the art and produced books which moved away from the medieval strength and grandeur of the previous century and reflected the vitality, grace, and delicacy of the new learning. Merchant printers such as Christopher Plantin established successful firms that brought together scholars, artists, and designers of the calibre of Arius Montanus, Peter Paul Rubens, and Claude Garamond.

The standards of everyday printing fell sharply during the seventeenth century partly because of the political and economic upheavels of the times and partly because of strict censorship of the press. The production of illustrated books, however, reached high levels, especially in the Netherlands where Antwerp became the center of cartography. Copper-engraving triumphed over the use of the woodblock not only in atlases but also in travel books and in botanical and medical texts. From the American point of view the outstanding fact is the establishment of the first press in British North America at Cambridge.

The eighteenth century is characterized by a conscious experimentation in type design. At the beginning of the century Philippe Grandjean drew the "romains du roi" for the Imprimerie Royale with mathematical precision. In England, William Caslon went back to the types of Elzevir for inspiration, and Baskerville issued books printed in type he designed himself. These books "went forth to astonish the librarians of Europe" and influenced the later styles of Bodoni and the members of the Didot family.

Except for the work of such printers as William Bulmer and Charles Whittingham, books in the first half of the nineteenth century became mass-produced articles of the industrial revolution. The old craft all but disappeared until the revival brought about by William Morris at the Kelmscott press. Morris sought to avoid the defects of his time and urged a return to the practices of fifteenth-century printers. His work has inspired and encouraged printers down to our present day.

This exhibition is designed to illustrate the history of the art of printing from the fifteenth to the twentieth centuries by a selection of characteristic and significant examples. Some famous literary and historical works are found among the books exhibited, but for the most part the emphasis in the choice has been on printing. Some books display the presswork of great printers, types from famous foundries, or the illustrations of skilled artists; others represent characteristics peculiar to a particular period or country.

The books have been drawn entirely from the collection of the John Carter Brown Library. Their entries are arranged by century and then by country in the catalogue. The chronological sequence in the exhibition cases is broken by demands of space and the size of individual volumes. Each book has been numbered, and the number on the label corresponds to the number of the entry in the catalogue. There are three "special" cases in the sequence. Of these, one contains the first two polyglot Bibles for comparison. In the second case are displayed five books by Joaquin Ibarra, whose work is especially well-represented in the library's holdings. The third case is devoted to books printed

in the nineteenth and twentieth centuries for the John Carter Brown Library.

During the preparation of this exhibit, I was helped at every step by the staff of the John Carter Brown Library. I am especially grateful to Thomas R. Adams, Librarian, for his helpful advice and critical reading of the entries; to Rebecca Spooner Onsager for typing the catalogue and labels as well as helping to mount the books; and to Laurence C. Hardy for her many good deeds. Thanks are also due to Ilse Kramer who proofread the catalogue and to Richard Hurley who provided the cover design.

Danial Elliott
Bibliographical Assistant

THE FIFTEENTH CENTURY

GERMANY

1. Giovanni Balbi. [Catholicon.] Mainz, [Johann Gutenberg?] 1460.

Johann Gutenberg, a goldsmith from Mainz, began experimenting with movable type around 1440 in Strassburg. He then went to Mainz and borrowed money from Johann Fust, a lawyer, with whom he established a partnership. In 1455, Gutenberg, unable to repay the loan, was reduced to bankruptcy during the production of a Bible. The Catholicon was probably printed by Gutenberg on his second press. The small gothic type face was based upon the round cursive book hand known as "lettre de somme" used for the copying of secular manuscripts.

Giovanni Balbi, a Dominican monk, compiled the Catholicon in the thirteenth century. It contains a textbook of grammar and rhetoric and a dictionary and encyclopedia, making it the first book printed in the field of secular knowledge.

2. [Biblia.] Mainz, Johann Fust and Peter Schoeffer, 1462. Printed on vellum.

This Bible was the fourth one printed. Its type departs entirely from the gothic letter usually used for religious works; instead, Peter Schoeffer chose a version of the "fere humanistica," a script developed by Italian humanists. Other characteristics of a manuscript can be seen in the large initials painted in red and blue at the beginning of each book. In fact, many copies of this Bible were taken to be manuscripts at bookshops in Paris shortly after publication.

With Gutenberg bankrupt, Fust took into partnership Peter Schoeffer, a former book-painter and illuminator, who had been one of Gutenberg's employees. Together they established a successful, profitable business combined with the highest craftsmanship. They were the first printers to adopt a pictorial device of the sort hitherto used only by tradesmen to identify their products. A copy of the printer's mark used by Fust and Schoeffer appears on the cover of this catalogue.

3. [Hartmann Schedel.] Liber chronicarum. [Nuremberg, Anton Koberger, 1493.]

"The Nuremberg Chronicle" is the most profusely illustrated book of the fifteenth century. It contains some 1,800 woodcuts designed by Dürer's teacher Michael Wolgemut and by Wilhelm Pleydenwurff. There are large double-page views of cities and portraits of kings, popes, and princes, with many blocks used more than once. Some copies were colored by hand. The chronicle is a history of the world from its creation up to 1493, but does not include the discovery of America.

Anton Koberger set up his press in Nuremberg in 1470. By his death in 1513, he had issued over two hundred titles which had been sold throughout Europe. At the height of his activities he ran twenty-four presses in his shop and employed a staff of one hundred.

4. Cristoforo Colombo. De insulis inventis epistola. Basle, [Michael Fürter for Johann Bergmann,] 1493.

Printing was introduced into Basle in the 1460's when Berthold Ruppel of Mainz issued his first book. This university town attracted many printers who made it a center for the spread of Humanism. Johann Bergmann published a number of books with woodcut illustrations and those in this book are the first attempts to depict America.

When Columbus returned to Spain from his first voyage to America, he sent three letters to the Spanish court at Barcelona announcing his discovery. The letter shown here was first printed in Spanish at Barcelona. This edition is based on the Latin translation which had appeared a few months earlier in Rome.

ITALY

5. [Johannes de Sacro Bosco.] [Sphaera mundi.] [Venice,] Erhard Ratdolt, 1482.

In 1476, Ratdolt came to Venice from Augsburg and printed numerous scientific works before returning to Germany in 1486. His first edition of the Sphaera mundi was printed in gothic type. He introduced the use of woodcut borders, printed initials and line cuts and made them integral parts of book illustration. Previously, these decorations had been left to professional designers outside the printing office.

The Sphaera mundi of Sacro Bosco (fl. 1230), a work on the terrestrial globe, circles, the stars, and the orbits of the planets, was popular in the Middle Ages and was still studied well into the sixteenth century.

6. [Johannes de Sacro Bosco.] [Sphaera mundi.] [Venice,] Erhard Ratdolt, 1485.

Three years after the edition in gothic letter of the Sphaera mundi, Ratdolt printed the work in roman type. He was influenced by the ninth-century script revived by Italian humanists and regularly used for classical and contemporary works in Latin. Ratdolt, along with other Venetian printers, the de Spira brothers, Nicolas Jenson, and Aldus Manutius, brought roman letter design to a high level of perfection.

7. Aristoteles. [Opera.] Venice, Aldus Manutius, 1495-1498.

Aldus Manutius was the first great scholar-printer. He established his press in order to publish the texts of Greek and Latin authors. Aldus studied the classics through the hospitality of Pico della Mirandola, an Italian humanist, and made Greek the language of his own household. His types--Greek, roman, italic--influenced European printing for two hundred years. This Greek font was based on the ordinary cursive hand of the day rather than the formal manuscript letter.

This five-volume edition of Aristotle was the first collected edition in Greek of the author published.

FRANCE

8. Giovanni Boccaccio. De la ruine des nobles hommes et femmes. Bruges, Colard Mansion, 1476.

Mansion, a calligrapher and illuminator for the Duke of Burgundy, was an apprentice to William Caxton, the first English printer, who had a press in Bruges. This work is printed in a large "lettre bâtarde" with an abundance of flourishes and ligatures. It was created by Mansion from Flemish manuscript models. The colored initials were added by hand. In some copies of the book, the blank spaces at the beginning of chapters were filled in with copper engravings printed separately and pasted in.

9. Heures a lusiage de Rõme. [Paris, Philippe Pigouchet, 1498.] Printed on vellum.

Books of hours, among the finest products of medieval calligraphers and illuminators, became the most important books printed in France in the fifteenth century. Pigouchet illustrated the Roman hours shown here with elaborate engravings and lively borders and printed it in a type based on

"lettre bâtarde" manuscript models. His works were the most successful attempt made by a printer to rival the work of the medieval artist. The likeness to a manuscript was increased by elaborate handcoloring.

ENGLAND

10. Jacobus da Varagine. [The golden legend.] Westminister, [Wynkyn de Worde,] 1493.

An Alsatian by birth, Wynkyn de Worde came to England in 1476 with William Caxton. When Caxton died in 1491 his types were passed on to de Worde who became the most prolific of England's early printers. The book shown here is printed in a typographical version of the Bruges book hand known as "lettre bâtarde" and is extensively illustrated with woodcuts. It is a reprint of Caxton's own English translation. Nearly all of the first books printed in England appeared in English, in contrast to the regular use of Latin on the continent.

Jacobus de Varagine, a Dominican, wrote this collection of lives of the saints in the thirteenth century.

SPAIN

11. Alonso Ortiz. Los tratados del doctor Alonso Ortiz. Seville, tres Allemanes compañeros, 1493.

Many of the early printers in Spain set up printing offices in commercial centers and university towns. The three Germans who published this book, Johannes Pegnizer, Magnus Herbst, and Thomas Glockner, had been summoned to Seville by royal command. This work, typical of Spanish books of the period, is printed in a round gothic type similar to Spanish manuscript lettering known as "rotunda."

Ortiz was a canon in the cathedral at Toledo when he wrote this collection of orations, treatises, and epistles. It contains one of the earliest allusions to the discovery of the Western Hemisphere.

THE SIXTEENTH CENTURY

GERMANY

12. Claudius Ptolemaeus. Geographie. Strassburg, Johannes Schott, 1513.

This is the most important edition of the "Geography." In it, the editor Martin Walseemüller of St. Dié destroyed the Ptolemaic concept of geography and postulated the existence of two unknown continents. The work is divided into two parts, the first including the text of Ptolemy with its twenty-seven ancient maps. The second part consists of twenty completely new wood-engraved maps, based on contemporary discoveries. The "Tabula terre nove" shown here is one of the earliest maps devoted especially to the New World.

The "Geography," compiled around A. D. 150 at Alexandria, was first printed without maps in 1475 at Vicenza. Maps, printed from copper-plates, first appeared in two Italian editions of 1477 and 1478.

ITALY

13. Juvenal and Persius. [Satyrae.] Venice, Aldus Manutius, 1501.

In 1501, the Aldine press issued its first books printed in the italic type commissioned by Aldus and designed by Francesco Griffo. It was based upon a cursive version of humanistic script. This space-saving letter permitted a good deal of matter to be printed on a page. The new books were small enough to fit in the reader's pocket, yet they were as scholarly as the other books issued from the press. These small volumes were sold throughout Europe and caused a revolution in publishing: imitations and counterfeits sprang up everywhere.

In the preface to the Satyrae, where he dedicates the work to Scipio Carteromachus, Aldus writes:

"We have printed, and are now publishing, the Satires of Juvenal and Persius in a very small format, so that they may more conveniently be held in the hand and learned by heart (not to speak of being read) by everyone; this we do at a time when every vice has reached a point still higher than had been reached when these Satires were composed--for I do not doubt that Life will here read, and recognize, its own Manners and Morals. We send these Satires to you, my dear Scipio, that they may through their brevity become once more your intimate friends, as they were formerly during your stay at Rome as a young man, when you possessed them as thoroughly in your memory as your own fingers and finger-nails."

FRANCE

14. Pietro Martire de Anghiera. Extraict ou recveil des isles nouvellemêt trouvees. Paris, Simon de Colines, [1532.]

With Simon de Colines, French printing entered its golden age. He opened his own press in 1526, and became one of the key figures in the development of the printed book. Colines designed and cut several roman and italic faces. He combined them with artful typographic decoration to introduce a lighter and more open quality to the printed page. This French translation of Libretto de tutta la navigatione was made by Colines himself.

Anghiera, a native of Italy, was appointed tutor to the children of Ferdinand and Isabella. As a member of the Council of the Indies he knew many of the early explorers personally and became the first historian of America.

15. Biblia sacra. Lyons, Sebastian Gryphius, 1550.

In Lyons, the only French city which rivalled Paris in printing, there were about forty active presses. Sebastian Gryphius worked there from 1520. His Bible was one of the noblest books of the century from the standpoint of pure typography. Completely without ornamentation, its pages have monumental dignity and carry on the tradition begun at Paris of clarity, strength, and proportion in type forms, composition, and imposition of the pages.

ENGLAND

16. The booke of the common prayer. London, Edward Whitchurch, 1549.

The quality of English printing during the first half of the sixteenth century was not as high as that of continental printers. It was an unprogressive period, and most works continued to appear in black-letter. Tightening legislative restrictions all but throttled the printer's vitality: Henry VIII forbade the printing of any book in English unless approved by his delegated authority. In 1543, Richard Grafton and Edward Whitchurch were given the royal privilege to print all liturgical books for use in England. This first English prayer book of Edward VI was issued from Whitchurch's press in 1549.

17. William Cuningham, The cosmographical glasse. London, John Day, 1559.

This is John Day's first finely printed work. The quality of its ornaments and illustrations and the use of italic type throughout the text compare favorably

with the best foreign work of the period. It was a distinctive break with the old black-letter tradition of English printing.

Day is considered to be the most skillful typographer in London during the sixteenth century. Supported by Matthew Parker, archbishop of Canterbury, he was able to acquire type from the workshop of Christopher Plantin in Antwerp.

SPAIN AND THE NEW WORLD

18. Lodovico de Varthema, Itinerario del venerable varon micer Luis patricio romano. Seville, Jacob Cromberger, 1520.

The Itinerario shows the continued use of the "rotunda" type face in Spanish printing. The text is decorated with woodcut initials of great intricacy: the letters are left in white on a black ground with arabesque tracery. The total effect is one of sombre and austere beauty.

The first great printing house in Seville was founded by Jacob Cromberger, in 1502. In 1527, he turned the press over to his son Juan.

Varthema was an early sixteenth-century Italian traveller whose observations were first published at Rome in 1510.

19. Alonso de Molina. Aqui comienca vn vocabulario en la lengua castellana y mexicana. Mexico, Juan Pablos, 1555

The Americas were governed from Seville. When the archbishop of Mexico needed a cathechism printed in a native language, he turned to Juan Cromberger who sent his apprentice Juan Pablos with a press to the New World. Pablos printed his first book there in 1539, in gothic type imported from Spain. In the Vocabulario, however, he used the first roman type cut and cast in Mexico.

Alonso de Molina was an interpreter for the first large group of Franciscan missionaries and taught them the Aztec language. He wrote this book, one of the earliest Spanish-Aztec dictionaries, to aid the missionaries in their efforts to convert the Indians.

20. Pedro de Oña. Primera parte de aravco domado. Ciudad de los Reyes (Lima), Antonio Ricardo de Turin, 1596.

Antonio Ricardo, an Italian, went first to Mexico and then to Lima, where he established the first press in South America in 1584. The roman and italic types and initials used in the Aravco were cut in Mexico. The skillful typography and careful design of this work, the eleventh book printed in South America, compares favorably with much of the work done in Europe at the same time.

Pedro de Oña was the first native Chilean to achieve distinction in the literature of his country This epic poem relates the rebellion of the Araucanian Indians against the Spaniards.

THE FIRST POLYGLOT BIBLES

21. [Biblia.] [Alcalá de Henares, Arnaldo Guillen de Brocar, 1514-1517.]

Less than fifty years after the introduction of printing into Spain, one of the greatest typographical achievements of all time, the six-volume Complutensian polyglot Bible, had come from the press. (Complutum is the Latin for Alcalá de Henares). The text was printed in Hebrew, Aramaic, Latin, and Greek in parallel columns. The Greek type cut by Brocar for the New Testament (shown here) was based on the hand used in the manuscripts lent by Pope Leo X for the project. This Bible was the first substantial work of cooperative scholarship. It was commissioned and financed by Cardinal Ximenes, archbishop of Toledo and founder of the University of Alcalá.

22. Biblia sacra. Antwerp, Christopher Plantin, 1569-1572.

Christopher Plantin's masterpiece was the eight-volume polyglot Bible printed in five languages: Hebrew, Aramaic, Greek, Latin, and Syriac. The types for the work were designed by Robert Granjon of Lyons and Guillaume Le Bé of Paris. Other French influences can be seen in the stately and careful layout of the pages, and in the use of decorative initials.

Holland in the sixteenth century attracted many French scholar-printers whose work, especially when associated with Hebrew and Greek studies, had been discouraged by theologians at the Sorbonne Plantin came to Antwerp in 1555 from Tours; his press became the largest printing and publishing establishment in Europe, producing almost two thousand books.

THE SEVENTEENTH CENTURY

GERMANY

23. Theodore de Bry. Americae tertia pars. . . Brasiliae historiam continens. Frankfurt, Matthew Becker for Theodore de Bry, 1605.

Printing in Germany was to suffer greatly during the Thirty Years' War (1618-1648). In Frankfurt, however, the De Bry family managed to complete

a series of works known as the "Great Voyages" and "Small Voyages," remarkable for their typography and copperplate engravings. Theodore, an engraver, printseller, and publisher issued the first volume in 1590. By 1634, his wife and sons had brought the number of parts and variants up to three hundred. The "Great Voyages" (so-called because of the size of the volumes) deal with North and South America; the Small Voyages" relate to the East Indies and Africa. Both parts were issued with separate German and Latin texts.

THE NETHERLANDS

Illustrated books and atlases were among the finest books printed in seventeenth-century Holland. The traditions of the scholar-printers were maintained, especially in the firms of the Elzevirs and the Blaeus. The Elzevirs were active as printers in the Netherlands throughout the seventeenth and part of the eighteenth centuries. The house flourished in Leyden, and also in Amsterdam, The Hague, and Utrecht; fourteen members of the family served as publishers or printer-publishers. Over 1,500 works were published during the century by the press as a whole. Willem Janszoon Blaeu founded his press in Amsterdam at the beginning of the century; it grew to be the largest and most respected firm in Europe, until all but destroyed by fire in 1672.

24. Willem Piso and Georg Marggraf, Historia naturalis Brasiliae. Leyden, Francis Hackins, and Amsterdam, Louis Elzevir, 1648.

The Historia naturalis, compiled under the sponsorship of John Maurice, Count of Nassau, consists of two distinct works: a treatise on tropical medicine, the De medicina brasiliensi of Piso, and the Historia rerum naturalium Brasiliae by the German Marggraf. Both parts, illustrated with woodcuts of native scenes and vignettes of plants and animals, are printed in type cut and cast at the Elzevir foundry.

25. Joan Blaeu. Atlas maior, sive Cosmographia blaviana. Amsterdam, Joan Blaeu, 1662.

The Blaeu press produced this atlas in eleven large volumes. The work is known for its beautifully engraved maps, printed from copperplate with added hand coloring, and the abundance of type styles and sizes used on its pages.

26. Arnoldus Montanus. De nieuwe en onbekende weereld. Amsterdam, Jacob Meurs, 1671.

The copper-engraved illustration of New Amsterdam (New York) shown here is considered to be the finest contemporary view of the settlement that has come down to us.

FRANCE

27. Charles Plumier. Description des plantes de l'Amerique. Paris, Imprimerie Royale, 1693.

The Imprimerie Royale was established by Louis XIII in 1640. His minister Cardinal Richelieu admired the skillful work done in the Netherlands and he encouraged the King to subsidize printing and publishing. The Description is typical of the stately volumes issued by the press. These books feature large types, ample spacing, wide margins, and copperplate vignettes for ornaments.

ITALY

28. Sir Robert Dudley, Dell' arcano del mare. Florence, Francesco Onofri, 1646-1647.

In Italy, there were few good printing houses in the seventeenth century. But at the press of Francesco Onofri at Florence the early art of copperplate engraving was revived to good effect and combined with ingenious typographic decorations. The plates for this work were engraved over a twelve-year period by Antonio Lucino, who used five thousand pounds of copper in the process.

Sir Robert Dudley was the son of the earl of Leicester, the favorite of Queen Elizabeth. When Dudley's legitimacy was disputed by the Star Chamber in 1588, he left England. He settled in Florence in 1605, where his sea-atlas, "The secrets of the sea," with charts based on the Mercator projection, was first published.

ENGLAND

29. Samuel Purchas. Purchase his pilgrimes. London, William Stansby for Henry Featherstone, 1625

This is a typical English book of the seventeenth century: little progress can be seen in type design and press work since the books issued by John Day.

The elaborately engraved title-page (a Dutch influence) was included to divert the reader's eyes from other shortcomings.

English printers in the 1600's continued under the heavy restrictions first imposed by Henry VIII. In 1637, a decree of the Star Chamber limited the number of licensed printers to twenty, and none of these could operate more than two presses. Some of the strictures were were eased during Cromwell's rule, but Charles II decreed that the number again be reduced to twenty "by death or otherwise." Both Stansby and Featherstone were fined by the Stationers' Company for printing unlicensed books and for keeping unauthorized apprentices.

Purchas, in compiling his books on travel and discovery, carried on the previous work of Richard Haklyut.

NEW ENGLAND

30. [John Winthrop.] A declaration of former passages and proceedings betwixt the English and the Narrowgansets. [Cambridge, Stephen Daye, 1645.]

Stephen Daye, the first printer in British North America, set up a press in Cambridge in 1638. The press soon came under the control of Harvard College with Daye and his son Matthew as proprietors. Much of its early output, on topics dealing mainly with local issues, was crudely printed in comparison with work done in Mexico at that same time.

The Declaration relates the fruitless negotiations carried on by the colonists to bring about peace with the Indians prior to the Narragansett War of 1645.

31. A platform of church discipline gathered out of the word of God. Cambridge, S[amuel] G[reen,] 1649.

Samuel Green succeeded Matthew Day as proprietor of the Cambridge press in 1649. This hastily printed tract was Green's first publication. It is full of misprints and uneven in its make up, the work of a man who (in Green's own words) "was not before used unto" book-making. His descendants continued as printers in Connecticut, Maryland, and Virginia until 1845.

MEXICO

32. Octava maravilla del nuevo mundo en la gran capilla del rosario. Puebla, en la Imprenta Plantiniana de Diego Fernandez de Leon, 1690.

Puebla de los Ángeles became the second center of printing in Mexico shortly after 1640. The new typographical styles and skillful work of Dutch

printers were adopted by men such as Fernández de León who opened his workshop in 1683. He acquired type from the Netherlands, named his press in honor of Christopher Plantin, and adopted a distinctive printer's mark in the Flemish style.

This memorial publication commemorates the dedication of the chapel of the Rosary in the Dominican convent of Puebla. It contains seven sermons, a description of the chapel, and an account of the dedication ceremonies.

THE EIGHTEENTH CENTURY

FRANCE

At the end of the seventeenth century, Louis XIV commissioned Philippe Grandjean, the royal punch cutter, to design a new font for the Imprimerie Royale. The letters, known as "romains du roi," can be distinguished by a projection on the left of the lower-case "ℓ." They were used throughout the eighteenth century, especially for the publication of administrative documents through which the French colonies in America were governed.

The Didot family excelled in type-founding, printing, papermaking, and publishing. Although usually known for lavish publications done at the beginning of the nineteenth century, its members are important in the history of French printing in the late 1700's. François Didot is usually considered the "founder" of this family. Two of his sons, Pierre François (le jeune) and François Ambrose (l'aîné), and later their sons and grandsons, carried on the family traditions well into the last half of the nineteenth century. In 1785, Benjamin Franklin apprenticed his grandson to François Ambrose.

33. Arrest du conseil d'état du Roy, qui prorage dix ans l'exemption des droits d'entrée & de sortie sur les denrées & marchandises que les négocians françois feront transporter dans les colonies de la Louisiane. Paris, Imprimerie Royale, 1751.

34. Édit du Roi, portant établissement d'une subvention générale dans le royaume, pour le soûtien de la guerre. Paris, Imprimerie Royale, 1759.

This edict, issued two days after Quebec fell to the English and the French empire in North America came to an end, concerns the fiscal arrangements of France in the Seven Years' War.

35. Ordonnance du Roi, portant règlement au sujet des paquebots destinés à la correspondance des colonies. Paris, Imprimerie Royale, 1763.

36. Fusée Aublet. Histoire des plantes de la Guiane françoise. Londres, et se trouve a Paris, Pierre François Didot (jeune), 1775.

This work combines the early types from the Didot foundry with ornaments influenced by those used at the Imprimerie Royale.

37. Martin de LaBastide. Mémoire sur un noveau passage de la mer du nord à la mer du sud. Paris, Imprimerie de Didot fils afne, 1791.

This light and modelled font designed by François Ambrose marks a turning point between "old style" and "modern" type design.

THE NETHERLANDS

38. Maria Sybilla Merian. Dissertatio de generatione et metamorphosis insectorum surinamensium. Amsterdam, 1719.

In the Netherlands, the care given the production and illustration of scientific books continued the high standards set in the previous century. Maria Sybilla Merian, although born in Germany, spent most of her life in Holland and Surinam. These scientifically valuable watercolors were engraved and colored under her personal supervision.

ITALY

39. Ippolito Durazzo. Elogj storici di Cristoforo Colombo e di Andrea D'Oria. Parma, Stamperia Reale, 1781.

In 1768, Ferdinand, the duke of Parma, established the Stamperia Reale, a court press similar to the French Imprimerie Royale. Giambattista Bodoni, an apprentice at the Propaganda Fide in Rome, managed the press until his death in 1813. In his early work, such as the Elogj storici, he employed the types and ornaments designed by the Frenchman Pierre Simon Fournier and also made copies of the Fournier fonts. Since he was a court printer, Bodoni's work was wholly subsidized and he spared no expense in the production of lavish volumes. He was honored by the Pope, the King of Spain, and Napoleon.

"The Eulogy of Columbus" elucidates many points of contemporary history bearing on the life of Columbus.

ENGLAND

40. The book of common prayer. Cambridge, John Baskerville, 1760.

Baskerville was born in 1706. He amassed an independent fortune as a manufacturer in Birmingham and at the age of forty-four turned to printing. Relying on his early training as a writing master and stonecutter, Baskerville designed a typeface still used a great deal in bookmaking. He manufactured his own ink and devised a new method of papermaking which produced a smooth sheet for the first time. This prayer-book was issued while he was printer to Cambridge University. His open pages with widely spaced letters and a minimum of ornament were imitated by Bodoni, Ibarra, and the Didots. This is the first time that English typography influenced continental printing.

41. Richard Gardiner. An account of the expedition to the West Indies. Birmingham, John Baskerville, 1762.

SPAIN

Probably nothing of a finer typographical character was done in eighteenth-century Europe than the printing of Joaquin Ibarra. He was court printer to King Charles III, under whose rule the arts in Spain flourished. (Charles's nephew Ferdinand was the patron of Bodoni). Ibarra's work was admired by Franklin and Bodoni, and there grew up a rivalry between him and the Didots. He introduced into Spain improvements in printing similar to those of Baskerville, such as the use of brilliant, black ink and hot-pressed paper. Ibarra's editions became well-known for their engravings, types, and accurate presswork. His work extended to all types of printing; literature, official government documents, and liturgical works were done with equal care. His firm was maintained by his widow and heirs after his death in 1785.

42. Manuale officiorum pro aliquibus festia Domini Nostri Jesu Christi, et sanctorum, in mexicana ecclesia. Madrid, Joaquin Ibarra, 1772.

An office book for festivals observed by the church in Mexico.

43. Junta general de la real compañía guizpuzcoana de Caracas del año de 1772. Madrid, Joaquin Ibarra, 1773.

This workaday government document was printed with the kind of care that many printers of the period would have reserved for more elaborate publications.

44. José Maria Vaca de Guzmán, Las naves de Cortés destruidas. Madrid, Joaquin Ibarra, [1778.]

This poem recounts the destruction of the ships of Cortés at his own command, after he had disembarked his forces on the coast of Mexico.

45. Breve apostólico de Pio Sexto. Madrid, Joaquin Ibarra, 1781.

Ibarra's printer's mark appears on the title-page.

46. Nicholas Antonio. Bibliotheca hispana vetus. Madrid, The widow and heirs of Joaquin Ibarra, 1788.

This biographical dictionary of Spanish writers was begun by Ibarra and completed by his widow.

MEXICO

47. Missa gothica seù mozarabica. Angelopoli (Puebla de los Ángeles), Typis Seminarii Palafoxiana, 1770.

The mining boom in Mexico was at its height in the eighteenth century. The new wealth it provided colonial society made for a more extensive production of books. Elaborate and specialized books, such as this one of the Mozarabic liturgy, contain plates drawn and engraved by the Mexican Indian artist José Nava. It is printed in two colors in a variety of type faces.

The Mozarabic rite, long maintained in the cathedral of Toledo, Spain, was used occasionally in the New World.

PARAGUAY

48. Antonio Ruiz de Montoya. Arte de la lengua guarani. Puebla de S. Maria La Mayor (Paraguay), 1724.

Printing first came to Paraguay in 1705, and presses were moved from settlement to settlement until 1727. This book was printed by native Indian converts who had been trained by the Jesuits to cast type, make paper, do woodcuts and engravings, and operate the presses.

Montoya, a Jesuit, served in the Indian missions of Paraguay in the seventeenth century. The first edition of this work was published in Madrid in 1640, under the title Arte, bocabulario de la lengua guarani.

PENNSYLVANIA

49. Marcus Tullius Cicero. Cato major. Philadelphia, Benjamin Franklin, 1744.

Franklin first worked as an apprentice to his older brother James in Boston and studied the art in London for two years. Returning to Philadelphia in 1730, he established his own press. He imported the types designed by Caslon which had marked a turning-point in English typography; the letters are clean, forthright, and legible. They soon became very popular with American printers.

Franklin considered the Cato major his finest piece of printing and hoped that the translation by James Logan, which he erroneously called the "first Translation of a Classic in this Western World," would be followed by many more, "performed with equal Judgement and Success; and be a happy Omen that Philadelphia shall become the Seat of the American muses."

VIRGINIA

50. John Markland. Typographia. An ode, on printing. Williamsburg, William Parks, 1730.

William Parks was born in Shropshire, England, and established a newspaper press there at an early age. He emmigrated first to Maryland and then to Williamsburg where he published government documents, newspapers, and the works of local men of letters. The consistent quality of his presswork makes him the finest American colonial printer.

The John Carter Brown copy of Markland's poem is the only one known to survive. It is dedicated to William Gooch, whose patronage as Governor of the colony enabled Parks to establish the first permanent press in Virginia. (The press started by William Nuthead in Jamestown in 1682 had been quickly suppressed.)

THE NINETEENTH CENTURY

FRANCE

51. Publius Vergilius Maro. Les georgiques. Paris, Bleuet pere, 1807. Printed on vellum.

Printers throughout Europe in the early 1800's were influenced by the work done by Pierre Didot l'aîné (the son of François Ambrose) at the turn

of the century in Paris. His massive folios were printed in roman type designed by his brother Firmin and illustrated with full-page engravings after drawings by Gérard and Girodet in the formal, neoclassical style of the painter David. The publisher Bleuet reissued Pierre Didot's Vergil of 1798 in this volume and attempted to embellish the already lavish work by adding a commentary and translation by Jacques Delille.

ENGLAND

52. Thomas Frognall Dibdin. A bibliographical, antiquarian and picturesque tour in France and Germany. London, William Bulmer, 1821.

The type used in this book was designed for William Bulmer of the Shakespeare press by William Martin, one of Baskerville's employees. These roman letters are light, open, and widely spaced, a transitional face derivative of Baskerville and Bodoni. Bulmer combined them with woodblock vignettes to set a new style for nineteenth-century book design.

Dibdin is one of the most prolific and celebrated writers in the history of book-collecting. In 1812, he suggested the founding of the Roxburghe club, still the most prestigious organization of book-collectors.

53. William Shergold Browning. The history of the Huguenots during the sixteenth century. London, William Pickering, 1829.

William Pickering, an antiquarian bookseller and publisher, and his printer Charles Whittingham of the Chiswick Press, set out to improve the standards of nineteenth century typography. They resisted the taste in design prevalent during the industrial revolution and went back to earlier periods of book-making and design for inspiration. Pickering had adopted as his own publisher's mark in 1828 the anchor and dolphin of Aldus and added to it the phrase "Aldi Discip. Anglus."

54. The book of common prayer. London, William Pickering, 1844.

Pickering revived the use of black-letter for liturgical works.

55. George Cavendish. The life of Thomas Wolsey, cardinal archbishop of York. Hammersmith, the Kelmscott press, 1893.

William Morris, born in 1834, had studied painting with the pre-Raphaelites and architecture before turning to a career as a professional decorator and designer. Like others in London of his generation involved in the arts and crafts

movement, he was influenced by the artistic vigor of the Middle Ages. With the encouragement of his friend Emery Walker, a printer, he founded the Kelmscott press, the first, most famous, and most influential of modern hand-presses. Morris based the type font used in this work upon the roman designs of Nicholas Jenson, the Venetian printer of the late fifteenth century.

George Cavendish was a gentleman in Cardinal Wolsey's household from 1526-1530. His Life, considered to be the first biography in English, was written around 1557.

THE UNITED STATES

56. The book of common prayer. New York, the DeVinne press, 1893.

The 1892 revision of the prayer book is an example of the handsome and skillful work done by Theodore Low DeVinne. He was the first great American scholar-printer. During his long career he authored The invention of printing and The practice of typography, still standard works in the field. DeVinne adapted well to the many technological improvements introduced into printing in the nineteenth century. He helped to found, and served as an early president of, the Grolier club, an organization devoted to the study and promotion of book arts.

57. The altar book: containing the order for the celebration of the Holy Eucharist. Boston, the Merrymount press, 1896.

The altar book of Daniel Berkeley Updike was the first significant work influenced by William Morris to come from an American press. The pages are framed by ornamental borders by Bertram Goodhue in the Kelmscott style. Goodhue also designed the type and the decorative initial letters, no two of which are exactly alike. Numerous full-page drawings were contributed by Robert Anning Bell; the original of one of these is displayed alongside the missal. The work was commissioned by Updike's close friend Harold Brown.

Updike, son of an old and prominent Rhode Island family, worked first at Houghton, Mifflin & Co. of Boston and then at the Riverside press in Cambridge. In 1893, he established his own plant, the Merrymount press in Boston.

BOOKS PRINTED FOR THE JOHN CARTER BROWN LIBRARY

58. John Carter Brown. Bibliotheca Americana. A catalogue of books relating to North and South America in the library of John Carter Brown of Providence, R. I. . . . With notes by John Russell Bartlett. Providence, [Printed at the Riverside press, Cambridge,] 1865-1871.

Beginning with the first printed catalogue of the collection, when the books were housed in the Brown family home, the John Carter Brown Library has maintained a close relationship with fine printers in the United States. The first catalogue was printed at the Riverside press in Cambridge, the firm where Daniel Berkeley Updike worked before establishing the Merrymount press.

59. The dedication of the library building May the seventeenth A. D. MDCCCIIII. Providence, [Printed at the Merrymount press, Boston,] 1905.

Updike served on the Committee of management of the library from 1916 until his death in 1941. This book, printed for the dedication of the building built to house the collection when it came to Brown University, was the first work done at his press for the library.

60. John Carter Brown Library. Report to the Corporation of Brown University. Providence, Rhode Island, [Printed at the Merrymount press, Boston,] 1912.

The annual reports of the library first appeared in 1901 when the collection was presented to the University. Beginning with the Report of 1911, they were printed by Updike at the Merrymount press.

61. John Carter Brown Library. Bibliotheca Americana. Catalogue of the John Carter Brown Library. Providence, [printed at the Merrymount press, Boston,] 1919-1931.

The third printed catalogue of the library, issued in three parts, is considered to be one of the finest productions of an American press. The two volumes of part one are shown here.

During the past twenty-five years three distinguished New England printers, E. Harold Hugo of the Meriden gravure company, Fred Anthoensen (d. 1969) of the Anthoensen press, and Roderick D. Stinehour of the Stinehour press, have produced a number of publications and catalogues for the library.

62. John Carter Brown Library. Report to the Corporation of Brown University. Providence, 1958.

In 1949, the Anthoensen press of Portland, Maine, took over printing the annual reports of the library.

63. The French and Indian war; an album. Providence, The Associates of the John Carter Brown Library [ca. 1960.]

Printed at the Meriden gravure company, Meriden, Connecticut; composition by the Anthoensen press.

64. Opportunities for research in the John Carter Brown Library. Providence, 1968.

Printed at the Stinehour press, Lunenberg, Vermont, with illustrations by the Meriden gravure company.

65. Libros virumque cano: gaudeamus. Providence, The Associates of the John Carter Brown Library, 1970.

Printed at the Stinehour press, with illustrations by the Meriden gravure company. This catalogue and Opportunities for research were chosen by the New England book show jury as two of the finest examples of New England publishing in the years 1968 and 1970 respectively.

66. Rare Americana. Providence, The Associates of the John Carter Brown Library, 1974.

Printed at the Stinehour press.